



## NEWSLETTER 02 – JUNE 2018

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**Kloser Contemporary Art (K.C.A.) was founded by Klaus Pas in 2018  
to represent international contemporary artists through digital online exhibitions.**

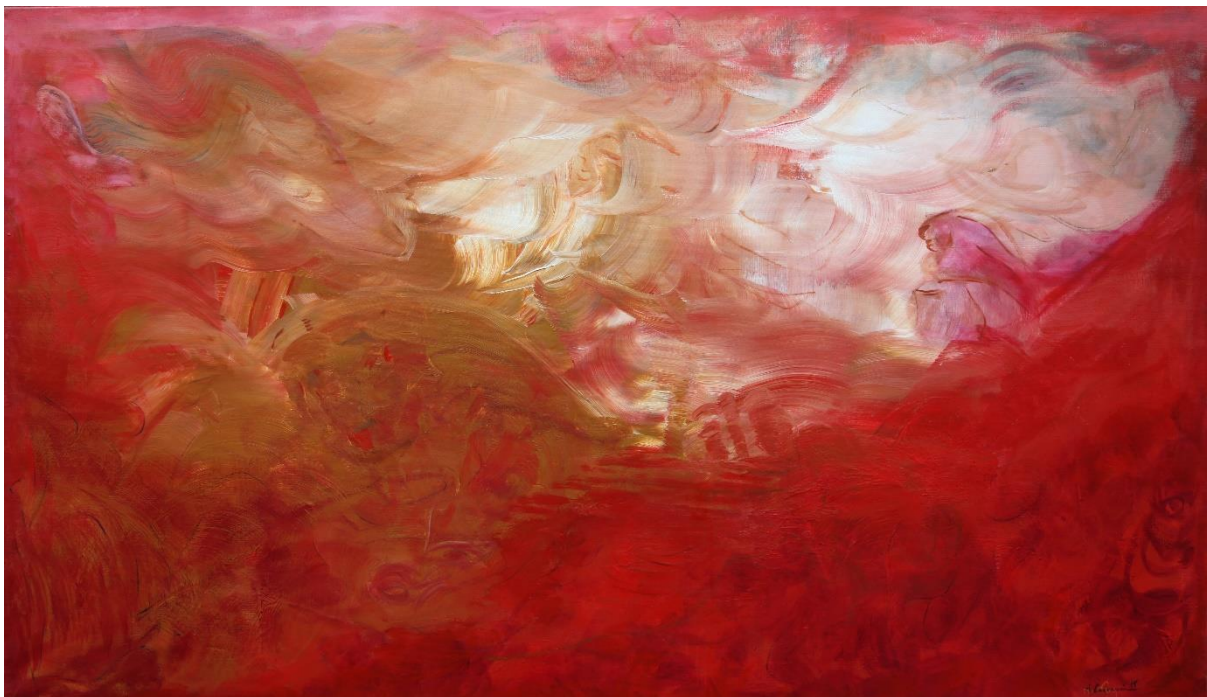
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We are proud to introduce to you established, mid-career and younger talents of the contemporary global art scene. Every two months, we will curate a unique digital online exhibition of an artist we represent. All the works in the current exhibition are available for you to collect. With this newsletter, we aim to keep you informed about news, museum and art space exhibitions of our artists as well as to announce coming exhibitions on our digital gallery.

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**ONE MONTH TO GO – MAY 1<sup>st</sup> to JUNE 30<sup>th</sup>, 2018**

**ALI LAGROUNI – SOLAR BLUE MYSTIC**



Angel of Love / 2015 / 160 x 120 cm / Oil on Canvas

*Solar Blue Mystic* is an invitation into the magic of Moroccan landscapes that are bathed in a yellow sun and filled with characters who are often delineated in contrast with the use of the renowned blue of Fès, the former imperial city of Morocco. Kloser's first digital exhibition focuses on about three decades of artistic creation by Ali Lagrouni, who was born near Fès in 1956.

Settling in Switzerland in 1972, after a few formative years as a self-made artist in Paris in the late sixties, Lagrouni has progressively created a unique visual language that evolved greatly over the years. By maintaining a truly Moroccan painterly identity while expanding on themes linked to the searching of one's identity when living abroad - a recurring subject in the artistic creations of the diasporas - Lagrouni also allowed his talents as a pianist and percussionist to penetrate the canvas and orchestrate movements and compositions. Jazz music in particular can be seen as a major influence through many of his signature brushstrokes.

Exhibitions of Ali Lagrouni's works truly started in the French speaking region of Switzerland in the second part of the 1980s (mostly in Geneva, Lausanne and Montreux), culminating with an exhibition at the United Nations in Geneva in 1988. In the 90s, he regularly showed his work at Europ'Art (the former Geneva Art Fair), but had numerous shows in Switzerland, France and Morocco. He was the guest of honor for Morocco at the Art Basel Fair in 2002, exhibited his work at the Royal Academy of Arts (UK) in 2004 and won the 25<sup>th</sup> Prix de Rome the same year, only to return twenty years later with a new solo exhibition at the United Nations in 2008.

Throughout the past decade, Lagrouni has allowed his painting to progressively move further into abstraction, almost capturing what I would qualify as "Genesis Landscapes" bringing up to one's imagination the birth of our Planet and the arrival of the first Spirits, of the first Men.

We are thrilled to be able to show three emblematic pieces from the early 90s. Lagrouni's painting was then at its most figurative expression. *Hinde* (1991, above) is the his personal symbolic interpretation of the majestic power of women and how they embody the future of our world, while *Passion* (1991) represents the artist's idea of waiting, of lingering in a state of transcended emotion. Ten years later, *Root* (2001) announces a "back to the roots period" in the work of the artist, who respectfully embraces the heritage of modern Moroccan painting, which predominantly transpires through works like *Festival of Joy* (2002), *Supreme Protection* (2002) or *Touareg* (2005).

Today, Ali Lagrouni's work has become a unique expression of painting within a prolific Moroccan artistic diaspora, eventually finding its place among the work of the already established great masters of his country, like Hassan El Glaoui (1924), Jilali Gharbaoui (1930-1971), Mohamed Drissi (1946-2003) or Mahi Binebine (1959).

Feel free to click on the paintings below to see them in HD in our gallery.



*Hinde* - 200 x 300 - Oil on Canvas - 1991



*Passion* - 280 x 200 - Oil on Canvas - 1991



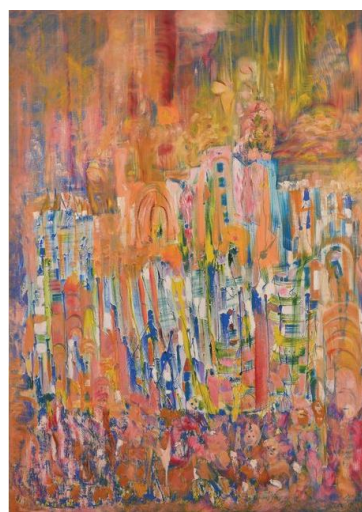
*Welcoming* - 200 x 300 - Oil on Canvas - 1991



*Egyptology* - 120 x 100 - Oil on Canvas - 1996



*Root* - 80 x 60 - Oil on Canvas - 2001



*Festival of Joy* - 200 x 150 - Oil on Canvas - 2002



*Depth* - 80 x 59 - Oil on Canvas - 2005



*Supreme Protection* - 260 x 200 - Oil on Canvas - 2005



*Touareg* - 250 x 160 - Oil on Canvas - 2005



*Body, Soul & Spirit* - 120 x 100 - Oil on Canvas - 2011



*Composition* - 107 x 80 - Oil on Canvas - 2011



*Renaissance* - 130 x 194 - Oil on Canvas - 2012



*African Dance* - 50 x 40 - Oil on Canvas - 2012



*Complementarity* - 130 x 194 - Oil on Canvas - 2012



*Duality* - 100 x 80 - Oil on Canvas - 2012



*Light of Morocco* - 195 x 129 - Oil on Canvas - 2012



*Oceanic* - 90 x 128 - Oil on Canvas - 2015



*Blue Note* - 120 x 120 - Oil on Canvas - 2015



*Angel of Love* - 120 x 160 - Oil on Canvas - 2015



*The Great Blue* - 200 x 300 - Oil on Canvas - 2017

[TO THE EXHIBITION](#)

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COMING EXHIBITION – JULY 1<sup>st</sup> to AUGUST 31<sup>st</sup>, 2018

NEL 14512 – NOT ETERNAL

Our coming exhibition: NOT ETERNAL will show 17 works by young Belgian artist Nel 14512. We are proud to welcome Nel 14512 to Kloser Contemporary Art and would like to introduce her personal take on a renowned tradition of Belgian surrealism. Along the new vanguard of contemporary artists often referring to the great Belgian surrealist heritage are Jan Fabre and Koen van Mechelen as well as younger artists like Thomas Lerooy or Antoine Roegiers, to name only the ones I like the most.

Over the past five years, Nel 14512 has meticulously perfected her visual language. One that caresses our own Life and Death like radiographic poetry dipped in the beauty of French written and oral expression, for every work she makes is then titled with wit and grace (read: this French title cannot be translated!).

I see her as a modern portraitist in the way she transcends human emotion, the spoken and the silent, each stamped by the ruthless fleetingness of time that pulls us further and further away from the beginning. And then there is the recurring Belgian religious iconography, the folk tale, the bestiary, the local and the global, making her work a rather baroque contemporary rock and roll ride.

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[www.kloserart.com](http://www.kloserart.com)

[info@kloserart.com](mailto:info@kloserart.com)

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